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Notes in Philology and Literature (Harvard University), VII, 183 f.]

This paper was discussed by Professor J. W. Bright.

9. "The Nature Poetry of Shelley and his contemporaries." By Professor Pelham Edgar, of Victoria University, Toronto.

The poets are first compared from the point of view of their relative susceptibility to sense impressions. Keats' method of regarding Nature is frankly sensuous and pagan. Shelley's poetry, while not by any means lacking in the sensuous quality, is penetrated by a spirit of mysticism that was alien to the genius of the younger poet. Again, the sensuous appeal in Keats passes in many instances through the channels of our grosser senses of touch and taste. Sensuousness in Shelley is almost entirely of the eye and ear, although exquisite odors are responsible too for several memorable passages (*Alast*, l. 451 f.; *Epipsychidion*, l. 446 f.).

A comparison of the sound and color effects in either poet exhibits the superior capacity of Shelley as regards both scope and intensity.

To exhibit the methods of each poet in detail an examination of their forest descriptions is undertaken. The paper concludes with a discussion of the figurative and color elements in the work of these poets.

10. "Rime-parallelism in Old High German verse." By Professor B. J. Vos, of Johns Hopkins University.

By rime-parallelism is meant the joining in rime of words that are from the point of view of inflectional endings parallel forms. This is naturally the easiest and simplest sort of rime, the identity of the endings in question in each case necessitating a rime. Of the five monuments considered, rime-parallelism is a characteristic feature in three: *Otfried*, *Ludwigslied*, and *Georgslied*. Not so in *Christus und die Samariterin* and *Psalm 138*. This result agrees exactly with the order of time in which it is supposed these poems were written. The difference is brought out still more clearly by comparing the episode of Christ and the Samaritan woman as related by Otfried with the treatment of the later poet, Otfried using 35 per cent. of parallel rimes, where the later poet uses only 13 per cent. The investigation perhaps also throws some light on the question of the origin of rime in German and of the length of suffix-syllables in Otfried.

11. "*A'n't* and *ha'n't*." By Professor George Hempl, of the University of Michigan.

Discussion was contributed by Professors H. A. Todd, H. C. G. von Jagemann, F. N. Scott, and D. K. Dodge.